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SOUND CHECK

20 TWIN CITIES MUSIC VENUES
RANKED BEST TO WORST

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WORST PICK-UP LINE: A guy saying 'ma'am' over and over again.
BIGGEST PET PEAVE: When people wave/tap but they're not ready to order
HIDDEN TALENT: I can sing but I never tell anyone
BEST HANGOVER CURE: Eat like a garbage disposal the next day
WHAT'S THE BEST DRINK TO CALM SOMEONE DOWN: Hot Toddy
WHAT IS THE MOST FUN REASON FOR CELEBRATION
BY A PATRON: Divorce
WOULD YOU RATHER FIGHT ONE HORSE-SIZED DUCK,
OR A HUNDRED DUCK-SIZED HORSES?: 100 duck-sized horses

Jenny
BARTENDER
OF THE WEEK
←





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PHOTO BY: Emily Utne

Editorial

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CONTRIBUTING PHOTOGRAPHERS
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Art

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Production

DESIGN MANAGER Dana Holmay
GRAPHIC DESIGNER Jackie Kilmer

Publisher

Mary Erickson

Advertising

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MARKETING INTERN Kendall Garvey

Business and Administration

FINANCE MANAGER Bernadette Botoshe
STAFF ACCOUNTANT Du Nguyen Ho

City Pages

800 1st St. N., Ste. 300, Minneapolis, MN 55401
PHONE 612.375.1015 FAX 612.372.3737
E-MAIL adinfo@citypages.com
CITY PAGES ONLINE www.citypages.com
OFFICE HOURS Monday-Friday
8:30 am to 5:30 pm

ISSN 0744-0456. City Pages is published weekly by Star Tribune Media Company, LLC. City Pages is located at 800 1st St. N., Ste. 300, Minneapolis, MN 55401. City Pages is available free of charge, limited to one copy per reader. Additional copies of the current issue may be purchased at the City Pages office for \$1, payable in advance. No person may, without prior written permission of City Pages, take more than one copy of each City Pages weekly issue. Subscriptions are available for \$100 per year. Subscription orders must include check or money order payable to City Pages, and should be mailed to City Pages Subscriptions, 800 1st St. N., Ste. 300, Minneapolis, MN 55401. Periodicals postage paid at Minneapolis, Minnesota. Postmaster: Send address changes to City Pages, 800 1st St. N., Ste. 300, Minneapolis, MN 55401.

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THE SHORTLIST



THE STAT SHEET

13

Percentage of the U.S. population that is foreign-born

5

Percentage of the U.S. prison population that's foreign-born, showing they're much less prone to crime than U.S. natives are

48%

Minnesota's growth in solar jobs from 2106 to 2017

\$7,200

Minnesota's tax cut from every Eagles player's \$112,000 bonus for winning the Super Bowl

"Even though I gave up saying he can't go lower, I am constantly assured that he can... and he does."

Reader Vicky Gleason responds to "Tim Walz had the best comeback to Donald Trump's 'treason' line," at citypages.com.

MISSING IN ACTION

IT'S BEEN SIX AND A HALF years since suburban Minneapolis Congressman Erik Paulsen held a public town hall meeting. Though he regularly meets with lobbyists and donors, he appears to be deathly afraid of his own constituents.

The last time he allowed them to ask uncensored questions face-to-face, the Vikings were still playing in the Metrodome and "Gangnam Style" was a top video. A student entering the U then could have completed her master's program by now.

How can a congressman represent people he avoids at all costs? That question is better left to Paulsen: 952-405-8510.

POPULAR STORIES
AT CITYPAGES.COM

TIM WALZ had the best comeback to Donald Trump's 'treason' line

Minnesota-baked 'VAGINA CAKE' goes viral

SUPER BOWL CHEERLEADERS' BIKINIS spark stew over exploitation vs. slut-shaming

Surviving the 2018 SUPER BOWL: One man's three-night Minneapolis bar crawl

Hey, how come no Super Bowl tourists took this super creepy MINNEAPOLIS AIRBNB?

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THE ROAD LESS LUCRATIVE

Female Uber drivers earn less, but sexism isn't to blame

Economists at Stanford, the University of Chicago, and Uber trawled through data from more than a million rideshare drivers looking for a gender pay gap and found a surprising 7 percent difference between men and women's take-home pay.

It's surprising because at Uber, hiring is gender-blind. You can sign up as long as you have a newish car and your background check comes back clean. You work when you want, where you want, and for as long as you want. You're paid based on how many rides you give, how long they take, and how far you go.

The fare is calculated by a computer, which does not care about your gender.

The economists also concluded that Uber doesn't discriminate when it comes to setting the wages, and customers don't

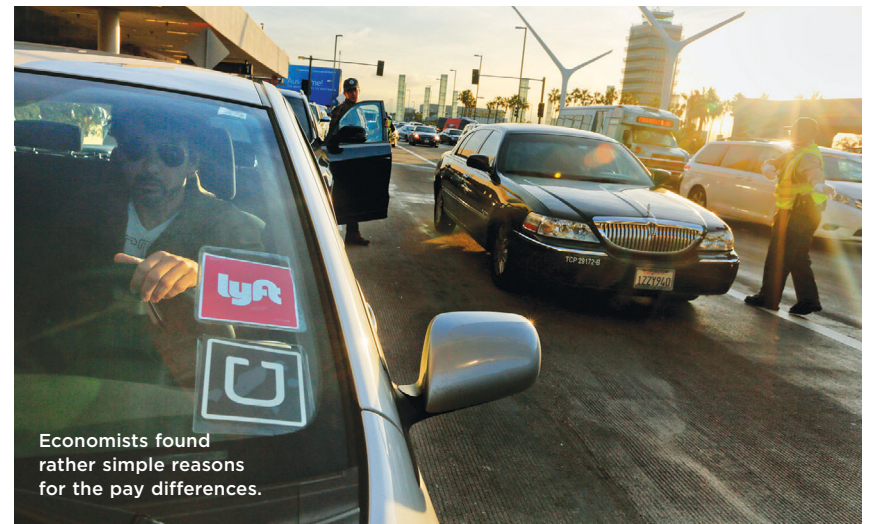
discriminate when it comes to accepting or rejecting rides, though women actually get tipped better.

So why does this universal pay gap—which women often attribute to lack of opportunity and skeptics dismiss as lack of initiative—show up in Uber as well?

Men drive more.

The average man takes about 50 percent more trips per week than the average woman. They tend to drive faster, which allows them to complete more rides, and the increased money they earn from that equation makes them want to stick with Uber longer.

(The economists also said there's plenty of other research that shows women drive slower, but get in more accidents—*damn it, science!* Then again, men are more likely to be killed in accidents. I.e. women get



MARK BOSTER, LOS ANGELES TIMES

into fender benders; men start driving the wrong way at 80 mph.)

Male Uber drivers also tend to go for the prime rides like early-morning trips to the airport and at bar close time, the study found, while women dominate Sunday afternoons.

But while a very real pay gap does exist, female economists have found that it isn't

as conveniently sinister as people might think. It's more about the uniqueness of women's lives. Women are usually primary caretakers of kids, so they can't be out late working graveyard shifts, and they typically don't prefer working alone, delivering strangers during those lucrative late-night shifts because of the safety risks. —SUSAN DU

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Back from the Trough

Tim Pawlenty's triumphant return from pimping for Wall Street

Ignore reports that Tim Pawlenty's campaign for governor will begin someday soon.

It began last July, when a plaque was installed next to Pawlenty's official portrait in the State Capitol. The text summarized a governorship marred by tragedy and strife—at least some of it of his own making.

This would not do. Pawlenty complained, and the plaque was rewritten to polish his ego. Gone was the governor who violated the constitution by rewriting the budget to yank \$2 billion from schools and social services. In his place stood one who once chaired the esteemed National Governors Association, and who really loved the troops.

In truth, the original text was too kind.

He vetoed transportation funding six months after the 35W bridge fell into the Mississippi River. He resisted life-saving stem cell research on "moral" grounds. He held the line on a state minimum wage (\$6.15) that ranked among the four stingiest in America. He preserved a ban on extending insurance benefits to domestic partners of gay municipal employees. He sided with banks over protecting homeowners from foreclosure during the mortgage crisis. And that was just 2008.

Pawlenty's rewrite went beyond his term in office. He also insisted the plaque read that, since 2012, he's worked as the chief executive officer for "an advocacy organization based in Washington, D.C." To learn which one, you'd need to see the original plaque: "The Financial Services Roundtable, a major Wall Street lobbying group."

Make that *the* major Wall Street lobbying group. Members include eight of Ameri-

ca's 10 biggest banks, plus Visa, American Express, and MasterCard.

Its institutions represent combined assets north of \$10 trillion—comparable to the GDP of China—and they spend mightily to protect it. In the past five years, the Roundtable expensed about \$27 million for lobbying. Almost \$7 million of that went to Pawlenty, and that's just through 2015, the last year with tax records available.

That money wasn't spent fighting on behalf of everyday Minnesotans. When a proposal would've forced the six too-big-to-fail banks to keep more cash on hand—lowering the likelihood of another taxpayer bailout—Pawlenty battled to kill it. As Roundtable CEO, he complained it would "make it harder for banks to lend." What he didn't mention was that ample savings also threatened stockholder profits and pay for executives, who were reaping huge bonuses over risky investments.

In 2014, a federal consumer protection agency set up an online complaint department, which published customers' tales of mistreatment. Pawlenty launched an ad campaign calling the complaints "rumors."

The Roundtable worked to postpone a study (a study!) of how banks were rigging accounts to generate overdraft fees, which cost customers \$15 billion in one year alone. Dozens of banks were caught running the scheme, one of the industry's favorite revenue sources.

Pawlenty even spoke out against regulations that barred financial advisers from misleading clients into investments that generated the most commissions, rather than those in the client's best interest. Saving consumers from deception "could price professional financial advice beyond the

reach of many modest-income families," he argued with a straight face.

The Roundtable also sued to block customers from taking banks and credit card companies to court, instead of being forced into arbitration, where the companies have a crushing advantage.

In short, Pawlenty's job was to essentially lobby against any idea that might save people from getting screwed. Upon the election of Donald Trump, the Roundtable pushed its screwing into overdrive.

Last year, the group asked Trump's treasury department to alleviate some "burdensome disclosures" firms are forced to make, which might result in "information overload" to the investor.

Problem solved: Under new recommendations, firms would no longer have to produce "non-material" information. Like how much more a CEO makes than the average worker. Or whether a company has a bad mining safety record. Or if it's profiting from minerals a little slave boy retrieved them at gunpoint.

When the feds considered new requirements to guard against data breaches, the Roundtable urged intense investigations and strict enforcement... for everyone but banks and insurance companies. Pawlenty & Co. preferred to remain covered by a toothless existing law, which says if a breach of customer data is "reasonably possible," the company "should notify the affected consumer as soon as possible." The only thing missing is a "please."

The Roundtable has also tried to undermine the Consumer Financial Protection Bureau (CFPB), which has fined banks hundreds of millions of dollars for schemes inflicted upon their customers, like Wells



Mike Mullen

Fargo's massive creation of bogus accounts. After CFPB director Richard Cordray resigned, Pawlenty called for a "bipartisan board" to run the agency, which Trump is eager to suffocate.

Imagine an even split of Democrats and Republicans bickering over whether to investigate their biggest donors. They'd never get anything done. It'd be perfect.

The overdraft study was called off, and Trump's labor department has delayed the rule barring investment advisers from deceiving their clients. Meanwhile, the GOP tax cut championed by the Roundtable will save banks hundreds of billions of dollars. When he steps down next month, Pawlenty will return to Minnesota professionally triumphant and personally enriched by what's known as crony capitalism. At least that's what they call it in the party that's begging to have him back.

In 2011, when he briefly ran for president, Pawlenty positioned himself as an outsider from both D.C. and Wall Street, which needed to "get its nose out of the trough." Before he announces his run for governor, the least he could do is wipe off his face. **CF**

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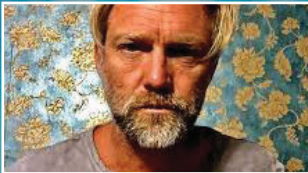
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SOUND CHECK



JOHN LUKAS

20 TWIN CITIES MUSIC VENUES RANKED BEST TO WORST

BY CP STAFF

There's no way to definitively rank the major music venues in the Twin Cities. Or is there?

Is a tiny, dingy rock club a better place to see a show than an ornate, historic theater? Maybe that's not quite comparing apples and oranges, but it's at least like comparing apples of many different varieties, shapes, sizes, and degrees of ripeness.

But here at City Pages, we're never ones to back away from a challenge, no matter how misguided, so we used every means at our disposal to evaluate, describe, and rank the 20 venues listed below. We gathered up the opinions of staff, our most trusted contributors, and the most knowledgeable experts we could find. We devised intricate algorithms.

We dabbled in the occult.

We took every aspect of the concert-going experience into consideration, from sound and sightlines to beer selection and parking—even that one time in 2004 when that bar back was a jerk to us. (Just kidding about that last one. You know who you are though and you know what you did.)

Of course, we had to set some parameters—nothing with a capacity over 5,000, which means no arenas or stadiums, and nothing under 250, so no corner bars. Even then we had to leave venues out—the Armory's off to a promising start, but there's not enough data yet to make a clear call, and some terrific sites like the Orpheum favor live theater more than live music these days.

The competition was stiff, to say the least. Some of the venues ranked in the

lower half here would be the hottest spot in some towns, and we're glad we have them too. And if we left off or (worse still) badmouthed your favorite room, we're sorry, but look at it this way: At least now it won't get overcrowded next weekend with people who read about it in the newspaper.

Oh, and just to keep you on your toes, we deliberately slotted one venue several places below where it properly belongs. We're not saying which one, though. What fun would that be?

But we guarantee that every single other room is ranked exactly where it belongs, with mathematical certitude. We're sure you'll agree, and that this will settle all arguments about the best places in town to see music, now and forever. We're solving climate change next. —KEITH HARRIS



7TH ST. ENTRY

CAPACITY: 250
701 FIRST AVE. N., MINNEAPOLIS

The good: It has just one-sixth the capacity of the adjacent First Avenue Mainroom but all the magic. No club in town matches the Entry's grimy charm, and its schedule is crammed full of veteran cult acts, budding local artists, and buzz-worthy newbies who are just a tour away from hitting the big room next door.

The bad: As in all small rooms, crowding can be an issue. But as in all small rooms, crowding is kind of the point.

The verdict: If the definitive live music experience takes place in a small, loud, packed room, that makes the Entry an even better place to see a show than

DIET CIG AT THE
7TH ST. ENTRY



HAMILTON LEITHAUSER
AT THE TURF CLUB



PHOTOS BY DARIN KAMNETZ

First Ave. And we're not being contrarian here. (OK, maybe we're being a little contrarian—otherwise what's the fun of lists like this?)

2

FIRST AVENUE MAINROOM

CAPACITY: 1,550
701 FIRST AVE. N., MINNEAPOLIS

The good: Sightlines, layout, and sound-system are as good as any venue of its size anywhere, and the staff's top-notch too. But it's the intangibles that set the room apart: Everyone who performs here knows the club's storied history and feels compelled to earn their place on Prince's stage.

The bad: Drink prices have crept up considerably in recent years, and with the opening of the Palace Theatre (which First Ave also manages), major shows that would've previously hit the Mainroom are now likely to stop in St. Paul.

The verdict: An institution run by pros who ensure that everyone who enters the club, whether a fan walking in through the front door or a band loading in from the back, has a memorable experience. Can you imagine Minneapolis without it?

3

PALACE THEATRE

CAPACITY: 2,500
17 W. SEVENTH PLACE, ST. PAUL

The good: The century-old, newly rehabbed theater has jumpstarted St. Paul nightlife and dominated the Twin Cities music scene in its first year. The multi-tiered general admission floor offers a jostling rock club atmosphere, while the balcony is a terrific refuge if you'd prefer to be less vertical. Bars and bathrooms on multiple levels allow you to drink or pee (almost) everywhere you want.

The bad: Concertgoers are still familiarizing themselves with the club's distinctive layout, often creating a bottleneck toward the rear of the main floor when there's plenty of space up front.

The verdict: With its series of epic multiple-night events and the rustic but regal decor, the Palace is a flat-out game-changer.

4

TURF CLUB

CAPACITY: 350
1601 UNIVERSITY AVE. W., ST. PAUL

The good: The acoustics are outstanding for an oddly shaped room, and the stage is raised enough to see from the high-tops in the back. Many of the best artist residencies in the Twin Cities occur here, the food's good (get the bacon cheddar burger), and the Clown Lounge is the basement hangout of your dreams.

The bad: Navigating your way to the stageside bathroom can be tricky, as is parking if you show up late. (Though the Green Line will drop you off right at the Turf's door.) And unlike those clubs back in the protective nanny state of Minneapolis, they charge for earplugs.

The verdict: The Turf may no longer be St. Paul's little-neighborhood-bar-that-could, but Minneapolisophobic fears that First Ave might kill any of its spirit (or scrub away too much of the grit) have proven unfounded.

5

CEDAR CULTURAL CENTER

CAPACITY: 625
416 CEDAR AVE. S., MINNEAPOLIS

The good: The nonprofit Cedar is a distinctly West Bank institution, where you can see an earnest acoustic singer-song-

writer one night and a world-renowned Malian kora master the next, or hunker down for the weekend-long "Drone Not Drones" noise marathon. The layout allows you to get close up to the stage no matter where you are.

The bad: Parking's mostly limited to a nearby UMN garage, and if you want anything stronger than wine you'll have to stop off at Palmer's. The hippie-ish crowd can get a little stinky in the summer.

The verdict: Staffed by friendly volunteers, and stocked with homemade treats, the Cedar is a genuine community space, where the shows are always all-ages, and often literally so, with toddlers boogieing next to seniors.

6

NORTHROP

CAPACITY: 2,700
84 CHURCH ST. SE, MINNEAPOLIS

The good: After completing a massive renovation in 2014, this Beaux Arts gem on the U of M campus shines once more as a warm, inviting room with great acoustics for its size.

The bad: The stately vibe of the auditorium does cause audiences to be on their best—or at least most sedate—behavior. You might not get to rock out as much as you desire.

The verdict: Cold, outdated, and shabby no more, the stylish, newish Northrop is the best seated theater experience for live music in the Twin Cities.

7

ICEHOUSE

CAPACITY: 300
2528 NICOLLET AVE. S., MINNEAPOLIS

The good: A restaurant space with distinctively woody decor tucked into the Eat Street stretch of Nicollet, with music

that ranges from twee, rootsy band jams to sweaty late-night DJ sets to all kinds of jazzy improvisatory experimentation.

The bad: Early on, you'll feel like an oddball for being first on the floor while people are still sitting at tables and booths, but the intimate space can get tight in hurry, with crowds spilling to the bar and blocking your way from point A to point B.

The verdict: Flashy but fun, pricey but loose, Icehouse is the rare club that's defined its own visual and sonic identity from the start, and expanded from there.

8

THE FITZGERALD THEATER

CAPACITY: 1,058
10 E. EXCHANGE ST., ST. PAUL

The good: Ornate, historic, and intimate, the Fitz can make you feel like you're watching a concert from the inside of an old-timey photograph. There's not a bad seat in the house, and there are tons of family-friendly shows full of lovable MPR dads.

The bad: Weird layout means you have to go upstairs to use the bathroom (where all those MPR dads are already standing in front of you), while drink lines often snake out into the lobby. And the creepy musk of Garrison Keillor still lingers.

The verdict: An important stitch in Minnesota's cultural tapestry that can steal your heart after just one visit.

9

VARSITY THEATER

CAPACITY: 962
1308 SE FOURTH ST., MINNEAPOLIS

The good: After reopening in 2005 with a new emphasis on live music, the resurgent Dinkytown staple became a crowd

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FRI 2/23 SABATON / KREATOR MUSIC HALL MPLS	4/9 COAST MODERN AMSTERDAMN BAR & HALL
2/26 ICED EARTH MUSIC HALL MPLS	SAT 4/14 CRADLE OF FILTH MUSIC HALL MPLS
FRI 3/2 PIGEONS PLAYING PING PONG THE CABOOZE	SAT 4/17 BRIAN FALLON MUSIC HALL MPLS
SUN 3/4 AMY SHARK AMSTERDAMN BAR & HALL	5/1 JORJA SMITH FINE LINE MUSIC HALL
FRI 3/9 TAYLOR BENNETT AMSTERDAMN BAR & HALL	6/19 JACKSON BROWNE STATE THEATRE

AROUND TOWN

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3/8 G-EAZY ROY WILKINS AUDITORIUM	FRI 6/22 FRANK TURNER MYTH
SAT 3/10 DEMI LOVATO & DJ KHALED TARGET CENTER	SUN 7/1 HARRY STYLES XCEL ENERGY CENTER
3/12 P!NK XCEL ENERGY CENTER	SUN 7/29 ERASURE STATE THEATRE
3/15 WALK OFF THE EARTH MYTH	8/8 CHARLIE PUTH XCEL ENERGY CENTER
SAT 4/28 BON JOVI XCEL ENERGY CENTER ON SALE 2/16 AT 10AM	FRI 8/10 ZAC BROWN BAND TARGET FIELD
5/1 X AMBASSADORS MYTH	8/14 SAM SMITH XCEL ENERGY CENTER
5/15 SHANIA TWAIN XCEL ENERGY CENTER	8/15 ROD STEWART XCEL ENERGY CENTER
5/16 HALL & OATES XCEL ENERGY CENTER	SAT 9/18 MAROON 5 XCEL ENERGY CENTER

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BAR & HALL



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THE CABOOZE

BRENDA PETERS, RICHARD TSONG-TAATARI

favorite for its sound, spaciousness, and opulent upstairs bathrooms, which won Cintas' "America's Best Restroom" honor in 2013.

The bad: Sex abuse allegations against former owner Jason McLean spurred a boycott of the club, and the new ownership will have to work to regain prime booking and the goodwill of their former clientele.

The verdict: Everyone in town is rooting for City Pages' Best Concert Venue in 2007, 2009, and 2012 to return to its former glory.



DAKOTA JAZZ CLUB

CAPACITY: 250
1010 NICOLLET MALL, MINNEAPOLIS

The good: Classy and sophisticated without being stuffy or pretentious, the Dakota is an intimate space where you can witness the artistry of jazz or folk musicians close up in a setting where the food is almost as good as the music.

The bad: Depending on where your table is, the sightlines can be odd, and you can find yourself straining to hear a bass solo as the next table over orders another round of drinks or, on more infuriating occasions, simply chats away.

The verdict: The Dakota was the Twin Cities' premier jazz club even when it was stranded out in St. Paul's Bandana Square. Now celebrating 15 years downtown, it's at the center of Nicollet Mall's nightlife.



UPTOWN VFW

CAPACITY: 400
2916 LYNDALE AVE. S., MINNEAPOLIS

The good: With its expanded venue space, upgrades to sound and lighting, and two

new bars, the James Ballentine VFW Post #246 has been attracting even better acts, both on a local and national level, without losing its casual neighborhood bar vibe.

The bad: Uptown bros threaten to commandeer the joint, and the VFW's rough-and-tumble rep and cheap drinks can lead to drunken scenes that turn ugly real quick.

The verdict: With all of Uptown's old indie landmarks torn down in the name of progress, the VFW stands proud as one of the area's last bastions of understated cool.



STATE THEATRE

CAPACITY: 2,181
805 HENNEPIN AVE., MINNEAPOLIS

The good: Classy and historic, with a gorgeous restored proscenium and dazzling chandeliers, the State is one of those venues whose very existence seems to say "art matters"—to you, to me, and to the city of Minneapolis.

The bad: As with all fully seated venues, you might welcome the opportunity to take a load off, but that drains the energy from certain shows. And the line to get a drink at the State's one bar can be as messy and gridlocked as the traffic on Hennepin outside.

The verdict: For the right show—veteran performers in particular shine on the State stage—it's ideal.



HOOK AND LADDER THEATER & LOUNGE

CAPACITY: 300
3010 MINNEHAHA AVE., MINNEAPOLIS

The good: Nestled in "Downtown Longfellow," at the junction of Lake, 26th,

and Minnehaha, this nonprofit upstart is the sort of hangout where you can hear music, drink craft beer, and maybe see somebody grilling in the parking lot. "Independent and artist-driven" means not just music, but theater, comedy, even weddings (probably invite-only). Shows are cheap.

The bad: Beer and wine only, sorry, liquor drinkers. And though the Hook has hosted some highly respected names in original local music, its calendar can still be a bit of a crap shoot—tribute bands, anyone?

The verdict: This charming, cool little spot may yet be where bands and fans that used to frequent the Triple Rock Social Club or Turf Club or the Entry find a place to build a scene, but it hasn't quite clicked yet.



AMSTERDAM BAR & HALL

CAPACITY: 600
6 W. SIXTH ST., ST. PAUL

The good: With a good bar, decent food, and both a large "Hall" stage for big events and a more casual "Bar" stage for the likes of singer-songwriters and karaoke, this venue caters to everyone from the downtown St. Paul business-casual set to diehard concert-goers to hockey-jersey crowds.

The bad: The "Hall" has only one small through-way in and out, along with a subtle high school auditorium vibe, and it can be tough to get to the bar on busy nights.

The verdict: The Amsterdam is an underrated, chameleon-like venue with good sound. Not much of an identity beyond "Hey, we're in downtown St. Paul," maybe, but hey, that's kind of a cool identity to have.



CABOOZE

CAPACITY: 1,000
913 CEDAR AVE. S., MINNEAPOLIS

The good: The neon marquee gives the marooned island on which the Cabooze sits a touch of Vegas Strip dazzle that contrasts with the club's biker-bar staff and vibe. The expansive interior is all one big room, so you can order a PBR tallboy from one of the two bars while still watching the show. And the huge outdoor patio is ideal for a smoke break or an outdoor summer jam.

The bad: The weirdly shaped room has its disadvantages too, especially if you get stuck behind a pole. And the location, pinched between desolate stretches of Franklin and Cedar, is less than ideal.

The verdict: A decent place to see a show, with its own unique character, but a touch isolated.



MYTH NIGHTCLUB

CAPACITY: 3,100
3090 SOUTHLAWN DRIVE,
MAPLEWOOD

The good: Attracts decent rap and R&B acts, both up-and-comers and veterans, as well as rockers not quite cool enough for First Ave, and books lots of all-ages shows. Good security and, if you get there early enough, free parking.

The bad: The floor isn't pitched at all, so it's nearly impossible to see the stage from any given vantage point unless you're up in the balcony. Also, the venue bills itself as being in St. Paul, but it's really in Maplewood. That has to be illegal, right?

The verdict: Recommended if you're young enough to want to get in the thick of the crowd and go wild, or you're tall enough to play in the NBA.



FLAMING LIPS
AT ROY WILKINS
AUDITORIUM

DAVID BREWSTER / STAR TRIBUNE



MUSIC HALL OF MINNEAPOLIS

CAPACITY: 1,200
504 FIRST AVE. N., MINNEAPOLIS

The good: An almost hidden club with no gaudy marquee—you queue on the street bending left at nowhere and suddenly there's a ticket booth. The interior is essentially all venue, and you can either cram up near the front or spread out elsewhere in the surprisingly spacious room.

The bad: On the wrong night, the packed room can have an ugly vibe—maybe nothing's going to go wrong, but there's a sense of foreboding.

The verdict: On the right night, in the right frame of mind, a cool space, and peeling out of that environment into the heart of Minneapolis afterward can be truly glorious.



SKYWAY THEATRE

CAPACITY: 1,956
771 HENNEPIN AVE., MINNEAPOLIS

The good: Downtown Minneapolis' other multi-room concert venue, except this one has three stages—and tacos. The venue hosts the kinds of metal, EDM, hip-hop, and out-of-left-field indie shows you're less likely to see at its older, more storied competitor up the block.

The bad: The former movie theater dates back to the 1970s, and the club has tried to repurpose space without doing much to improve it. This is especially glaring in "Studio B," a terrible-sounding concrete cavern. We're fairly certain the carpet is older than you. All of you. Yes, even you.

The verdict: It's where you go when your favorite artist isn't performing anywhere else—the Spam of concert venues.



ROY WILKINS AUDITORIUM

CAPACITY: 5,000
175 W. KELLOGG BLVD., ST. PAUL

The good: Designed by the first African-American municipal architect, Clarence C. Wigington, the Roy boasts a layout that makes concerts feel both more epic and more intimate, at a capacity that can accommodate major acts.

The bad: Legendarily bad sound. City Pages' Michaelangelo Matos recently wrote that only "saturating the inside of the ceiling with Super Glue and shooting sandbags at it" might cure its acoustical woes, while the Strib's Chris Riemenschneider, calling for the Roy to be shut down, said "on mustier nights I swear you can still smell beer spilled at the 1973 Doobie Brothers concert."

The verdict: The most loathed, most disparaged, most dreaded major venue in the metro area. But, as you'll soon discover, not the worst.



FINE LINE MUSIC CAFE

CAPACITY: 769
318 FIRST AVE. N., MINNEAPOLIS

The good: Convenient downtown location and above-average sound. If the show isn't sold out or you get there in time to snag one of the excellent balcony seats, you might just be able to make the Fine Line experience work.

The bad: Those high-quality speakers? They're placed directly in the sightlines. No matter where you stand, you feel like you're in the wrong spot. And good luck getting to the bathroom, though the drink prices ensure that you can't afford to fill your bladder.

The verdict: A great way to have a bad time watching your favorite band.

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ALMA GUZMAN

RESERVATIONS

Wait time gives pause for reflection at Bardo

BY HANNAH SAYLE

At Bardo, your reservation comes with a warning: “Please be advised that we only hold late reservations for 15 minutes and do not seat incomplete parties.”

Fair enough, considering the razor-thin margins of running a restaurant and the demands of a small dining room. Bardo’s intimate space, in the former Rachel’s on East Hennepin Avenue, certainly presupposes a tight turn of tables and a smoothly operated seating chart. Its elegant double-sided bar welcomes guests and takes up a third of the room; behind it is a cozy, sometimes brimming seating area for diners with reservations.

But what reciprocity, if any, exists with this 15-minute warning? One Friday night, rushing to make our reserved time, lest we lose it to the table vultures of Bardo’s hypothetical scenario, we found ourselves not welcomed to our seats, but crammed into a front entryway, where we were told it would be 15 minutes or so before our table was ready.

Waiting is a natural part of the dining order. Restaurants are run by actual human beings and subject to the fickle nature of guests, some of whom spend 20 minutes

rehashing the week’s events together after the bill’s been paid.

Here is where hospitality shines: in the open communication between staff and would-be diner, and in the furnishing of a fresh cocktail in the waiting patron’s hand. What a difference a seasoned host would have made.

A drink would have been especially helpful in Bardo’s case, as the caliber of cocktail coming from the bar is high. When we were finally able to squeeze in at the bar, almost everything we ordered was balanced and expertly engineered. The You Can’t Beet This (\$12), a deep-pink gin flip, sported a foam top smoother than any we’ve had in town—simultaneously firm enough to stay afloat but velvety enough to integrate fully into the body of the cocktail with each sip.

Shortly after ordering our round of drinks, we were ushered to our table, where the lingering bitterness over the 30-minute wait dissolved as our server cheerfully set our places and reset the mood. Though we had another service hiccup—when a different server approached before we ordered entrees and asked if we were ready for dessert—overall, the ship was righted once we began our meal.

The dinner menu at Bardo is arranged for sharing, with half-plates available for nearly every offering. Interpret the word “sharing” loosely here, as most of the portion sizes divvied up to an amuse bouche for the five of us. In the cold scallops appetizer (\$16), wafer-thin quarter-rounds of scallop disappeared almost as instantly as they arrived, with only the shock of the yuzu sauce as a reminder we’d eaten anything at all.

BARDO

222 E. Hennepin Ave.,
Minneapolis
612-886-8404
bardo@bardompls.com

A restaurant takes a gamble by placing itself in this echelon of fine dining, a plane of high prices and correspondingly high expectations. Chef Remy Pettus, formerly the opening chef of Eastside in downtown Minneapolis, is up against a growing field of exceptional institutions—some, like Spoon & Stable, within a mile of his doorstep. The Twin Cities continues to mature into a nationally recognized food scene; the fight for diners’ pocketbooks is fiercer, the regulars harder won. Even as Midwesterners relinquish their death grip on the meat-and-potatoes value meal, the budget-minded consumer is a fixture. The smaller the portion size, the more jaw-dropping the dish must be to warrant a princely price tag. Bardo didn’t always connect the dots.

In the crispy shrimp with white beans and black garlic gremolata (\$17), the plump, rosy shrimp were toothsome and snappy, but the beans were chalky and undercooked. The boquerone and soft egg tartine (\$14) layered

flavors beautifully, counterbalancing salty pops of curled anchovies against harissa paste, cooling cilantro, and charred bread. But the soft egg was cold, as unwelcome as an ice cube on warm toast.

From the Fresh Pasta and Grains section of the menu, the agnolotti (\$14/\$25) rose to the occasion with its delicate, cheese-stuffed pillows, uplifted by lemon and herbs and the textural flourishes of bacon and diced squash. The gnocchi (\$13/\$23) was elegantly prepared with smoked tomato, leek, mushroom, and preserved egg yolk, but the “large” portion was far too precious for the price. A mixed grain risotto (\$12/\$19) lacked the creamy, filling quality of a risotto and came together more as a wild rice pilaf, all the more disappointing if you’ve ordered it as your main meal instead of a side.

As it turns out, the sides aren’t a bad place to build your meal; we found the greatest successes of the dinner menu hidden there. The Aligot potatoes (\$9) with chevre and chives were pureed to silk and made for bowl-licking. The blistered kale (\$9), though more braised than blistered, was bright and garlicky with little flecks of chiles and pepitas for crunch. Do not miss the house bread (\$7), a buttermilk quick bread with a craggy crust and soft interior, served alongside herbed butter with lavender honey and chile flakes.

Each of these would pair well with the a la carte meat dishes, like the game hen torchon (\$15/\$26), a roulade of tender meat with crispy skin, served with a sweet carrot puree, chanterelles, and a savory jus. Ditto the tender bison steak (\$17/\$32), cooked to a sumptuous rare red and practically crying out for a plate of potatoes to ride alongside.

Since it opened in late August 2017, Bardo has made a few changes. It ended its brief experiment with an automatic 18 percent service charge in lieu of tipping, and hiked its menu prices, adding a buck here and there. It also recently nixed its knee-buckling lamb burger for reasons we cannot comprehend or forgive.

Overall, the greatest use for Bardo we found was in front of us all along: at the bar, where the exceptional cocktail menu and some very reasonable prices await. A short happy hour (4-5 p.m.) offers beer, wine, and a featured cocktail all in the \$4-\$12 range. With the lounge menu, available from 4-6 p.m. and 10-12 p.m., you can get most of the side dishes and a fried chicken sandwich (\$12). It’s no lamb burger, but it’s enough to lure you into a seat at the bar. 

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FRIDAY, FEBRUARY 16

PHO
W/ DIRTY REVIVAL, JESSICA MANNING
SATURDAY, FEBRUARY 17

THE CACTUS BLOSSOMS
MONDAY, FEBRUARY 19

SHOSHONE GEORGE, JOE KOPEL, AND DANGERBAD
WEDNESDAY, FEBRUARY 21

FRONTIER RUCKUS (ACOUSTIC)
W/ CATALDO (SOLO), SAVANNAH SMITH
MONDAY, FEBRUARY 19

TERRA LIGHTFOOT
W/ KISS THE TIGER, ANDREW LEAHEY
TUESDAY, FEBRUARY 20

WHOSAH, SHINY PENNY, AND YAM HAUS
WEDNESDAY, FEBRUARY 21

PALM
W/ THE SPIRIT OF THE BEEHIVE, SCRUNCHIES
THURSDAY, FEBRUARY 22

ROCK HOP FT. deM atlas AND THOMAS ABBAN
W/ AYVAH, SEABERG
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ZEPPU
W/ ELNO, DJ TIME MACHINE
FRIDAY, FEBRUARY 23

THE WIND + THE WAVE
W/ JESSE RUBEN, RACHEL PRICE, HALEY JOHNSON
SATURDAY, FEBRUARY 24

THE SHEEPDOGS
W/ SAM COFFEY & THE IRON LUNGS
SUNDAY, FEBRUARY 25

J BOOG
W/ JESSE ROYAL, ETANA
MONDAY, FEBRUARY 26

MARGOT
W/ CEDAR, JUNIOR VARSITY, ALMIGHTY AMERICAN
WEDNESDAY, FEBRUARY 28

UP NEXT PALACE THEATRE



FEB 23
JUDAH & THE LION
GOING TO MARS TOUR
W/ COLONY HOUSE, TALL HEIGHTS

FEB 24
WALK THE MOON
W/ COMPANY OF THIEVES

MAR 02
MIGUEL
W/ SIR, NONCHALANT SAVANT

MAR 17
AN EVENING WITH GLEN HANSARD

APR 03
DAN AUERBACH AND THE EASY EYE
SOUND REVUE FT. ROBERT FINLEY, SHANNON SHAW
W/ SHANNON AND THE CLAMS

APR 06+07
THE DECEMBERISTS

APR 22
LORD HURON

MAY 06
DR. DOG
CRITICAL EQUATION TOUR
W/ SON LITTLE

MAY 16
MARIAN HILL
W/ MICHL

UP NEXT OTHER VENUES

ROSTAM
W/ JOY AGAIN
FINE LINE
WEDNESDAY, FEBRUARY 14

COIN
THE NORTH AMERICAN TOUR 2018
W/ THE ACES
FINE LINE
SUNDAY, FEBRUARY 25

PROPAGANDHI
W/ IRON CHIC, LA ARMADA
FINE LINE
THURSDAY, MARCH 1

WHY?
W/ FLORIST
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FRIDAY, MARCH 2

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THE CEDAR
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W/ THE WEATHER STATION
FINE LINE
THURSDAY, MARCH 8

RHYE
W/ BOULEVARDS
FINE LINE
FRIDAY, MARCH 9

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THE CEDAR
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FINE LINE
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W/ MEGA BOG
THE CEDAR
TUESDAY, APRIL 3

KASBO
W/ BAYNK
AMSTERDAM BAR & HALL
FRIDAY, APRIL 6

A LIST

FRIDAY Beer and video games at Modist **P. 19**

SATURDAY Barhop at the Northeast bar crawl **P. 20**

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POETRY

SLAMMN!'S EROTICA POETRY TOURNAMENT 2018

VARIOUS LOCATIONS

Long before slow jams, heart emojis, and chick flicks, people got their romance on through poetry—and they still do to this day. Words can be used to woo us in a variety of ways. There's earnest, sweet, G-rated fare. There's searingly angry, bad-ass revenge poetry. And there are raunchy pieces that could make a porn star blush. This week, SlamMN! will get sexy with the language of love at the always popular Erotic Poetry Tournament. For three days, a slew of performers—some local, some from out of town—will take the stage to share their hilarious, heartfelt, wistful, and arousing bits. In true poetry-slam form, random audience members will be selected as judges each night, and folks are welcome to share haikus between sets. Events on Wednesday and Thursday are preliminaries, with the grand finale on Friday night. The winner takes home \$400 and the supreme honor of being crowned 2018's Erotic Poet Champion of the Year. For tickets, visit www.brownpapertickets.com. 8 p.m. Wednesday through Friday. \$10; \$24-\$72 for table reservations. Kieran's Irish Pub, 601 First Ave. N., Minneapolis (Wednesday and Friday). Strike Theater, 824 18th Ave. NE, Minneapolis (Thursday). **Through Friday —JESSICA ARMBRUSTER**

COMEDY

CHRIS PORTER

ACME COMEDY CO.

Chris Porter just completed his busiest year as a comedian. "I did 40 weeks on the road," he said via phone from Syracuse, New York. This year is shaping up to be just as busy, if not busier. Traveling so much, he's noticed the similarities and differences of American cities. "Not every city has a historical past," he says. "In any city you'll find a mall-town where it's very homogenized. It's basically a town that is a mall and Nordstrom is mayor." However, Porter



THE CANDYSHOPPE PIN UP AND PORTRAITURE

notes, there are other areas that are the complete opposite of that. "You can find a downtown, or a bohemian area, or a historic neighborhood where people are still connected to the city's history. There are a lot of people who are scared of things that aren't P.F. Chang's or the Cheesecake Factory. But the people who are a bit more cultured and curious will find those unique areas." His latest album, *Lost & Alone*, came out last September, and this March he'll appear on the hit Comedy Central series *This Is Not Happening*. 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$25. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —P.F. WILSON**

V-DAY/DANCE

FLIP PHONE: FEELING MYSELF

FIRST AVENUE

While lovebirds enjoy their fancy dinners, the singles are going to party. This Valentine's Day, Flip Phone will

be throwing a bash that celebrates all love, including BFFs, drinking buddies, drag sisters, and any other special connection. This evening is dedicated to all the single people who have lots of love to share. Larry Peace and DJ Nikki Djime White (Wunda Twinz) will spin inspiring bops from strong ladies who give no fucks: Beyoncé, Rihanna, Cardi B, Lil' Kim, and others. The party will also feature some inspiring drag from *RuPaul's Drag Race* alum Kimora Blac, plus Sunny Kiriya, Azalia Iman, and Tygra Trinity Slarii. 18+. 9 p.m. \$10/\$12 at the door; \$18 meet and greet with Kimora Blac. 701 First Ave. N., Minneapolis; 612-338-8388. **—JESSICA ARMBRUSTER**

THURSDAY 2.15

ART/TALK

NATIVE ARTIST TALK SERIES: JIM DENOMIE

WEISMAN ART MUSEUM

Minnesota is lucky to have an incredible wealth of contemporary Native American

artists. With numerous galleries and institutions presenting revolutionary work by Native artists, and a strong community of Native artists living and making work here, we have a scene that is remarkable. The Native Artist Talk Series capitalizes on this distinguished community by featuring guest speakers talking about their work. This Thursday, Anishinaabe artist Jim Denomie will offer an inside look at his career and process. He's primarily a painter, though he also has practiced drawing, printmaking, photography, and sculpture. Denomie's work is radical and at times astonishing. His large-scale narrative paintings are both brutal and acerbically funny in the way they express historical atrocities and racism, and his abstract portraits showcase a spectacularly distinctive sensibility. He's also a wonderful storyteller, and very insightful, so his talk will very much be worth your while. 6:30 p.m. Free. 333 E. River Parkway, Minneapolis; 612-625-9494. **—SHEILA REGAN**



GALEN HIGGINS

PERFORMANCE

TIME TRACK PRODUCTIONS: INVISIBLE

THE SOUTHERN THEATER

Dancers grow old in the land of the young. By middle age they can't move as fast, jump as high, or tap into the robust physicality of their younger cohorts. But in her new work, *Invisible*, choreographer Paula Mann assembles a cast of women from 25 to 77 who exemplify the subtlety and emotional range that only dancing through a lifetime can bring. Mann's cast of iconic area dancers explores the alternative narrative of energized aging. This stylistically and culturally diverse group includes Mann, Mary Easter, Becky Heist, Ann Marie Wittenberg, Sharon Picasso, Thern Anderson, Sandy Agustin, Roxanne Wallace, Kaori Kenmotsu, Kealoha Ferreira, and Leila Awadallah. Above all, these performers transform the baggage of life experience (and yes, youth has its baggage) into a high-voltage look at women on the verge of what's next. Media images by Steve Paul and a score by Michelle Kinney and Chris Cunningham enhance an evening of vibrant female power. 7:30 p.m. Thursday through Saturday; 2 p.m. Saturday. \$20-\$24; \$12 students, seniors, and children. 1420 S. Washington Ave., Minneapolis; 612-326-1811.

Through Saturday —LINDA SHAPIRO

FRIDAY 2.16

THEATER

PARK AND LAKE

VARIOUS LOCATIONS

Any new work from playwright Kira Obolensky generates excitement. One of the most acclaimed playwrights in the Twin Cities, Obolensky has accumulated a slew of acknowledgements over the years. For many, however, her name is synonymous with Ten Thousand

Things, the celebrated company where she has served as playwright-in-residence. Her latest premiere is developed in collaboration with TTT's gifted collective of veteran actors and artists, including founding artistic director Michelle Hensley. Co-directed by Hensley and Luverne Seifert, *Park and Lake* is a rollicking comedy concerning an eccentric crew of eight car-wash employees determined to break out of their floundering routines. Infused with the shared passion and commitment of TTT, *Park and Lake* embodies the communal ethos of the company. Find tickets and more info at www.tenthousandthings.org. 7:30 p.m. Thursdays through Saturdays; 4 p.m. Sundays. \$30. St. Paul's ELCA, 2742 15th Ave. S., Minneapolis (February 16-18, March 9-11). Open Book, 1011 Washington Ave. S., Minneapolis (February 23-25, March 2-4).

Through March 11 —BRAD RICHASON

BARHOPPING/GAMES

PLAY PARTY: GAMECRAFT 2018

MODIST BREWING COMPANY

Video game designers, writers, developers, and artists are in town this week for Gamecraft 2018, a conference where 200-plus people will come together to create games in a mere 48 hours. There will be caffeine, late-night sessions, and, hopefully, new inspiration. While this festival is geared toward the makers of games, you can check out their efforts this Friday at Play Party. Try your hand at 30 or so creations. Or, if you have a piece of your own you would like to showcase, register and bring it in that night. During the event, Modist will offer pints and other beverages for sale, and the Curious Goat food truck will be parked outside (seriously, try the goat-cheese curds with honey). Find

CONTINUED ON PAGE 20 ►



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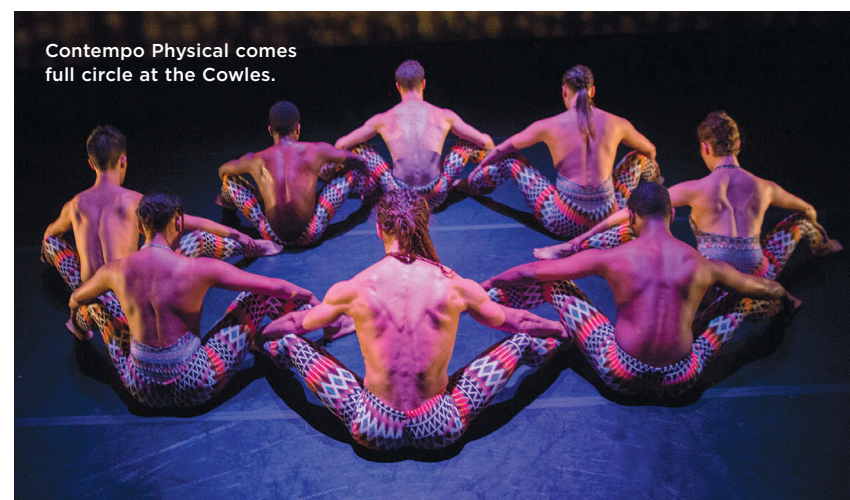
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CONTINUED FROM FRIDAY ►

more info at www.gamecraft.mn. 6 to 10 p.m. Free. 505 N. Third St., Minneapolis; 612-454-0258. —JESSICA ARMBRUSTER

DANCE

CONTEMPO PHYSICAL DANCE: VULCÃO

COWLES CENTER FOR DANCE AND PERFORMING ARTS

For several years, Brazilian-born Marciano Silva dos Santos thrilled Twin Cities audiences as a member of TU Dance. At the same time, his stately, dynamic presence was also recognized by the American Folkloric Society, which named him an artist of significant and exceptional talent. It was time to create his own dance company, which he founded with his partner and fellow dancer/choreographer, Jenny Pennaz. They've been igniting stages ever since with their singular blend of Afro-Brazilian dance, capoeira, and contemporary movement. *Vulcão* is a new work that will have its premiere this winter. Created by dos Santos, composer Divanir Antonio Gattamorta, and the athletically inclined dancers, the fiery work conjures images of hot flowing lava, shifting tectonic plates, and rocky terrain that is both unyielding and foundational. Expect the dancers not only to seemingly push past the limits of their physicality, but to take viewers beyond traditional notions of Brazilian dance into a world of choreographic ingenuity. 7:30 p.m. Friday and Saturday. \$20-\$28. 528 Hennepin Ave., Minneapolis; 612-206-3600.

Through Saturday —CAMILLE LEFEVRE

ART

ART IN THE HOME

ARTISTRY

Work by local artists and makers figures prominently in the return of "Art in the

Home," a biennial exhibition. This year's curator, interior designer and textile designer Lisa Peck, has selected five designers of various ages, experience, and backgrounds to assemble vignettes that showcase local art, hand-crafted furniture, and home accessories. No, you can't move in. But the takeaways, such as how to choose and incorporate local art into your home, will be invaluable. There will be an opening reception from 6 to 8 p.m. Friday, February 16, and a panel discussion led by Peck at 7 p.m. Tuesday, March 27. Free. 1800 W. Old Shakopee Rd., Bloomington; 952-563-8575.

Through April 13 —CAMILLE LEFEVRE

SATURDAY 2.17

BARHOPPING

THE BIG NORTHEAST BAR CRAWL

NORTHEAST MINNEAPOLIS

Northeast Minneapolis has been a bar and brewery hotspot for years, but it can be a trek if you would like to get a full taste of the neighborhood. Fret no more: The Big Northeast Bar Crawl will shuttle patrons to 14 destinations on a bus traveling a continuous loop. Stops include Psycho Suzi's (which offers a free drink at check-in), plus karaoke dive Vegas Lounge, bowling-alley bar Elsie's, the campy Betty Danger's, blues-and-beer venue Mayslacks, neighborhood spot Grumpy's Northeast, and more. It's an organized bar crawl with a choose-your-own-adventure element that lets revelers select their stops. For just over \$1 per destination, a ticket includes free transportation, drink specials, free drinks at certain stops, and interactive contests, prizes, and photos to help people remember their trip. 21+. 6 p.m. to 2 a.m. \$15-\$20 presale/\$25 at the event. 1900 Marshall St. NE, Minneapolis. —LOREN GREEN

BOOKS

NAKED GIRLS READING PRESENTS: THE INAUGURAL UNDRRESS

CAMP BAR TWIN CITIES

In these super shitty times with super shitty leaders, Presidents' Day may be a tough holiday to appreciate. To honor better eras in political history, the Naked Girls Reading series will be stripping down and reading their favorite pieces of writing throughout American history. These bold, clothes-free ladies will take the stage at Camp to share stories of presidential history, including fun facts, failures, successes, assassination attempts, and the people—including bad-ass women—who challenged, inspired, and supported them. This installment will feature readings from the likes of smart ladies Joy Coy, Queenie von Curves, and Stella Rosa. 6 p.m. \$15/\$20 at the door. 490 N. Robert St., St. Paul; 651-292-1844. —JESSICA ARMBRUSTER

BARHOPPING

BARREL-AGED WEEK

MINNEAPOLIS TOWN HALL BREWERY



COURTESY OF EVENT ORGANIZERS

Established in 1997, Town Hall at Seven Corners turns 21 this year. Impressively, the brewpub and restaurant started barrel-aging way before it was cool. Throughout their annual Barrel-Aged Week, they'll release popular and award-winning rare beers that have been—you got it—aged in liquor barrels. Each year, they travel to Kentucky to get freshly emptied bourbon barrels straight from the source. Now they're ready to be consumed. A new beer is tapped every day this week, so visit frequently to get the full experience. Expect a variety of high-ABV styles, including stout and grand cru. 1430 Washington Ave. S., Minneapolis; 612-339-8696. **Through February 24** —LOREN GREEN

FILM/WEIRD CRAP

EVERYTHING IS TERRIBLE!

AMSTERDAM BAR AND HALL

Want to see something weird? The most terrifying and hilarious found-footage show is back with a new full-length movie, *The Great Satan*. For the past decade, the EIT crew has scoured the Earth, searching for the best/worst home videos, D-list films, and dated infomercials. For their latest offering, they've taken things one step further, making a deal with the devil himself to piece together the remnants of over 2,000 videos into a recontextualized narrative. In other words, they made a big, weird movie out of smaller, shitty movies. The film is completely insane, featuring religious zealots, evangelical ducks, Muppet-like monsters, and horned demons. If that's not enough to completely freak you out, the live show features real-life monsters (or guys in costumes with golden VHS tapes around their necks). Whether you're down for a little Satan worship or you just want to see a bunch of grown adult men scream and cry about how Dungeons & Dragons can summon actual horned demons, carve a pentagram in your chest and come out to St. Paul. All ages. 8 to 10 p.m. \$14-\$16. 6 W. Sixth St., St. Paul; 612-285-3112. —PATRICK STRAIT

TUESDAY 2.20

BOOKS

KELLY BARNHILL

MAGERS & QUINN BOOKSELLERS

It might seem like a leap for an author best known for the award-winning young readers' novel *The Girl Who Drank the Moon* to take on adult themes like sex, death, and taxidermy, but that's exactly what Minnesota writer Kelly Barnhill does in her new short story collection, *Dreadful Young Ladies*. Among the fantastical fables are a small-town priest's recounting of a widow who fell in love with Sasquatch, a murder mystery in which a divorced mother of two is killed and dismembered during a run, a dystopian revenge tale in which a magic child defies totalitarian rule, and a ghost who exchanges letters with her living husband during the London Blitz. Barnhill's stories are populated with women who break the rules and defy the laws of physics, while her plots rely on supernatural twists. Throughout, her Midwestern background acts as an additional character that informs the scenery and landscape of these bizarre yet timeless stories. 7 p.m. Free. 3038 Hennepin Ave. S., Minneapolis; 612-822-4611. —ERICA RIVERA

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THE BIG STUNT

Netflix pushes *The Cloverfield Paradox* on an unsuspecting America



Gugu Mbatha-Raw

COURTESY OF NETFLIX

BY TONY LIBERA

It would be impossible to fully assess *The Cloverfield Paradox* without first discussing the circumstances of its release. Netflix, in a move considered ballsy even by their standards, aired the movie's first trailer during Super Bowl LII and announced—Abrams-ytwist!—that *The Cloverfield Paradox* would be available to stream immediately after the Big Game.

This is a landmark moment in movie history—and that's not hyperbole either. As of February 4, 2018, every major TV event is now a potential announcement vehicle for the release of a movie most people didn't even know existed. No beating people over the head with seven different trailers or other terrible miscellaneous promotional material. No salty, pre-release reviews by hack critics like me. Just a blank viewing slate. There's something very cool about that.

As for the movie itself, we have a pretty mixed bag. Originally called *God Particle*, it was conceived as a story completely unrelated to the *Cloverfield* franchise. As a result of being shoehorned into a new

and different universe, *The Cloverfield Paradox* suffers from stretchy plot points, open storylines, and weak editing. Yet, it's not as horrendous as some are making it out to be; the latest *Cloverfield* installment is more uneven than outright offensive.

The film focuses on Ava Hamilton (Gugu Mbatha-Raw), a member of Cloverfield Station whose mission, along with the other crew members, is to activate the Shepard particle accelerator. If they can get the giant contraption working, they'll unlock unlimited energy for a depleted Earth, though some believe turning the thing on will rip through the fabric of space-time and plague the world with demons and monsters. This, we're told, is the titular paradox.

When things go wrong, the crew winds up transported to another dimension. While they figure out how to get back home, they're besieged by seemingly random acts of bad luck and violence. A mysterious woman is found inside a wall, somebody loses an arm that then becomes sentient, one guy's eyeball starts acting funny.

What's unfortunate about *TCP* is that intriguing ideas don't pay off and, worse,

THE CLOVERFIELD PARADOX

directed by Julius Onah
now showing, Netflix

are sometimes left unresolved. This could be forgiven were there any indication of a direct sequel, but it's not made explicitly clear that we're getting that. If this is a standalone picture, there are way too many unanswered questions to make this a cohesive story or a great movie.

It's certainly nothing special. *The Cloverfield Paradox* starts strong and offers at least some novelties among its space-horror clichés, yet ultimately doesn't reach its potential. We get the sense *TCP* could have been a really intriguing one-off, as well as another viewing angle of this universe. The series' second installment, *10 Cloverfield Lane*, was a welcome surprise in that regard. As it stands, *The Cloverfield Paradox* lands firmly in meh territory.

At no extra cost to Netflix subscribers, it's hard to complain. That said, the next time Netflix plays this card, the movie better be extraordinary. **CP**

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X LAB AT CAN CAN

Savage Umbrella ravages a new space



ANNA SCHULTZ

BY JAY GABLER

If you're at Can Can Wonderland this month, you might find yourself waiting in a bathroom line with several people wearing simple, slightly worn white clothes. You might wonder if it's a cult, or a protest. As it happens, *The Ravagers* is a little of both.

Savage Umbrella has re-conceived its dark drama, first presented in 2011 at the shuttered Hollywood Theater in northeast Minneapolis. As a program note emphasizes, there's "a new cast, a new space, and even a new ending" for this play by Laura Leffler and Blake E. Bolan, inspired by Aeschylus' *The Suppliants*.

The new space is called the X Lab. Situated down a long hallway past Can Can's cacophonous mini-golf room, the X Lab is a creepy-cool reclaimed room that recedes into darkness, its center punctuated with two lines of support pillars.

It's an offbeat space for theater, but director Hannah K. Holman embraces the challenges in a creative and eerie production that weaves its own twisted world. Among the pillars, the repetitive motions of the large cast create a hall-of-mirrors effect.

As the story begins, we meet the 50 daughters of King Danaus (Eric Marinus)... well, at least over a dozen of them. As it happens, Danaus' brother King Aegyptus (David Coral) has 50 sons, and a long-planned mass wedding will unite the brothers and their children in power over a vast kingdom.

Resentful of the conspicuously enthusiastic Aegyptus, Danaus warns his daughter

THE RAVAGERS

The X Lab at Can Can Wonderland
755 Prior Ave. N., St. Paul
savageumbrella.org; through March 3

ters that their cousins are brutal fiends who will ravage them, and gives each daughter a dagger to slay her husband on their wedding night. That's Act One; Act Two explores what happens as the plot approaches fruition.

The company has made a specialty of tackling complex issues of power and resistance with outside-the-box stagings and relatable humor. *The Ravagers* is firmly in that tradition, with the vivid personalities of characters like eldest daughter Hypermetra (Leffler) and her suspicious sister Amynone (an intense Morgen Chang) emerging from the rigidly routine life enforced by Danaus. Ultimately, the play illustrates the corrosive effects of patriarchy.

It's an ambitious, while intimate, production; at its best, it's entrancing, but there are some missteps. The decision to have male actors initially double as Danaids might easily have been abandoned to streamline the story given that it doesn't carry through to later scenes. The show's delicate tone also proves difficult to sustain as the play carries on well past the two-hour mark (with intermission).

Still, *The Ravagers* is a play you won't soon forget, with an ominous soundscape performed live by multi-instrumentalist Nissa Nordland. Catch it now if you missed it the first time around, or even if you didn't. After all, you won't know how it ends. **Q**



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FEAT. KENNI HOLMEN & JOE CRUZ | 8PM

2/17 LOVE SONGS WITH DEBBIE DUNCAN
FEAT. WILLIAM DUNCAN ON B3 ORGAN | 6:30PM

2/17 WEE WILLIE WALKER
TWIN CITIES R&B/SOUL LEGEND | 8PM

2/18 DEBBIE DUNCAN & YOLANDE BRUCE
JAZZ & R&B LOVE SONGS | 6:30PM

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STREET *Style*

SUPER BOLD Arctic Bold Fashion Show, Super Bowl weekend **BY ELLEN LAWSON**



INI IYAMBA

44, RETAIL BUYER

What are you wearing?

Albertus Swanepoel fedora, Y3 jacket, Saint Laurent bandana, Belstaff jeans, Balenciaga shoes.

Describe your style:

I keep it classic with an edge.

What style themes did you take note of at the fashion show?
Empowerment.

What's your favorite part of this outfit?

My signature fedora.



OCEANE THEA

21, CALL CENTER EMPLOYEE

What are you wearing?

TheaCouture, my father's clothing line.

Describe your style:

African Boho.

What style do you look for in a potential date?

Elegant and sexy.

What's your favorite part of this outfit?

The top, because of the off-shoulder style and unique African prints.



HOUSTON WHITE

39, SOCIAL ENTREPRENEUR

What are you wearing?

HWMR LII Collection, which I designed as part of my brand's most recent offering.

Describe your style:

Vintage modernism. It borrows from the past yet aims to propel classic style into the future.

What style themes did you take note of at the fashion show?
Boldness wins the day. Urban is elegant.

What's your favorite part of this outfit?

The HWMR logo in white across the black canvas. The piece got rave reviews so I was extremely excited about that.

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READY OR HOT:
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FRI // FEBRUARY 23
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February Residency:
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THURSDAY, FEBRUARY 15

Sad, Sad Songs

(and a few upbeat numbers)
with Gabriel Douglas and friends
• 9PM MUSIC • FREE •

FRIDAY, FEBRUARY 16

Straya 'Sobereyed'

Album Release Show
• 8PM DOORS • 9PM MUSIC • \$7 •

MONDAY, FEBRUARY 19

Run Westy Run

• 9PM DOORS • 10PM MUSIC • \$15 •

TUESDAY, FEBRUARY 20

Fat Tuesdays Party II

with DJ Frank Castle, DJ Just Nine,
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9:30pm : valentine's day with
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thu : february 15

9:30pm : **mike munson**

fri : february 16

7pm : **laura and sean's**
movie and music trivia

10pm : 331club and indeed brewing
company present:

buildings (tour kickoff),
den (chicago), **gay witch abortion**

sat : february 17

7pm : trivia mafia presents
331 drinkin' spelling bee
10pm : **aloha from hell**, **fret rattles**,
trash street

sun : february 18

3-5pm : **queen mab: folk/trance**

8pm : **trivia mafia**

mon : february 19

8pm : **the roe family singers**

10pm : **doug otto and friends**

tue : february 20

7-9pm : **t.e.e. - tuesday, early evening.**
galaxy express 555 (experimental ambient)

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FRI
2/16

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SATURDAY 2/17 - PRIVATE PARTY

SUN
2/18

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2/23 - The Gentlemen's Anti-Temperance League
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2/28 - THE BEAVERS - 7pm #FreeMusicWednesdays
3/01 - Dustin Arbuckle & Molly Maher (Both with Band)
3/02 - NATTY NATION'S BOB MARLEY BIRTHDAY BASH
3/03 - THE BELFAST COWBOYS
3/09 - COMMUNITY CHILI COOK-OFF - Chili & Live Music
3/16 - THE HACKENSAW BOYS, Bernie King & Pat Fergusson
3/30 - GOD JOHNSON & DEAD LARRY

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THURSDAY, FEBRUARY 15

Silverback Trio, Adam Svec

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FRIDAY, FEBRUARY 16

Divide The Fall,

A Moment In Time,

Aurora View, Storm Breaker

7pm • Hall Stage • 18+ • \$12 adv / \$15 dos

SATURDAY, FEBRUARY 17

Camp Lo with DJ Ski Beatz,

Niles, DJ Huh?What??

7pm • Hall Stage • 18+ • \$15 adv / \$20 dos

SUNDAY, FEBRUARY 18

Trivia Mafia Brunch

12pm • Bar Stage • All Ages • Free

Hip Hop 4 Autism

5pm • Hall Stage • All Ages

\$10 adv / \$12 dos

MONDAY, FEBRUARY 19

Everything Is Terrible!'s

THE GREATS AT AN

7pm • Hall Stage • All Ages

\$14 adv / \$16 dos

TUESDAY, FEBRUARY 20

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CITY PAGES

MUSIC CRITICS' PICKS



ASHLAN GREY

WEDNESDAY 2.14

ROSTAM

FINE LINE MUSIC CAFE

As a multi-instrumentalist and producer for Vampire Weekend, Rostam Batmanglij shaped the eclectic indie rockers' sound as much as frontman Ezra Koenig. Since leaving the group in early 2016, Batmanglij has produced tracks for Frank Ocean, Solange, and Haim. Released last September, his first solo album, *Half-Light*, is an LP of warm, quietly intricate indie-pop beauty that's lyrically predicated on his identity as a gay Israeli-American born to immigrant parents. With Joy Again. 18+. 8 p.m. \$17/\$30. 318 First Ave. N., Minneapolis; 612-338-8100. —MICHAEL MADDEN

THURSDAY 2.15

BROCKHAMPTON

MUSIC HALL MINNEAPOLIS

Self-proclaimed to be "the internet's first boy band," the Texas-formed, California-based Brockhampton is really an incisive alt-rap collective full of weird, talented kids, though they can stretch their sound in seemingly any direction they like, also exploring PBR&B and lo-fi pop. Following a 2016 debut mixtape, their 2017 *Saturation* album trilogy generated a whirlwind of buzz reminiscent of Odd Future's rise in the early 2010s (minus the shock value). 15+. 9 p.m. \$45-\$93. 111 Fifth St. N., Minneapolis; 612-333-3422. —MICHAEL MADDEN

PNB ROCK

VARSITY THEATER

Philly sing-rapper PnB Rock, who unsurprisingly made the cut for XXL magazine's coveted Freshman List last June, makes trap-ified R&B with hooks for days. After releasing hits of his own (like "Selfish") and guesting on others' (like Atlanta street rapper YFN Lucci's breakthrough "Everyday We Lit"), PnB delivered his debut album in November, a star-studded, consistently tuneful collection called *Catch These Vibes*, featuring Wiz Khalifa, Juicy J, and more. With ascendant Quality Control signee Lil

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Feb. 17..... The Bill Patten Trio
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Saturday, February 17 at 8:30pm
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Monday, February 19 at 7pm
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Wednesday, February 21 at 7:30pm
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Visit thecedar.org for more show listings

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ON THE ROAD**
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Sunday, February 18
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**JUSTIN ROBERTS &
THE NOT READY FOR
NAPTIME PLAYERS**
Doors 10:30am • Show 11am • All Ages • \$15 GA/Under 2 are FREE

Sunday, February 18
The Cedar and KFAI Present
THE NIGHTINGALE TRIO
with **Mama Caught Fire**
Doors 7pm • Show 7:30pm • All Ages • \$12 ADV/\$15 DOS

Tuesday, February 20
The Cedar Presents
**ANA TIJOUX presents
ROJA Y NEGRO**
Doors 7pm • Show 8pm • All Ages • \$27 ADV/\$30 DOS

MUSIC CRITICS' PICKS

PnB Rock



JIMMY FONTAINE

Baby. 7:30 p.m. \$30/\$78. 1308 Fourth St. SE, Minneapolis; 612-604-0222. —MICHAEL MADDEN

TURNPIKE TROUBADOURS

With Blue Water Highway. 7 p.m. Feb. 15; \$20-\$25. First Avenue, 701 1st Ave. N., Minneapolis; 612-338-8388.

SATURDAY 2.17

DRE DAY 2018

Featuring Chance York, the Lioness, Dem Atlas, J Plaza, Tek, the G Funk Error Band, Jimmy 2 Times, and the \$20 Sack Pyramid. Tickets and more info at www.ticketfly.com/purchase/event/1632017. 9 p.m. Feb. 17; \$8-\$12. James Ballentine VFW Post 246, 2916 Lyndale Ave. S., Minneapolis; 612-823-6233.

VALERIE JUNE

With Birds of Chicago. 7 p.m. Feb. 17; \$25. First Avenue, 701 1st Ave. N., Minneapolis; 612-338-8388.

SUNDAY 2.18

JEEZY

MUSIC HALL MINNEAPOLIS

From the sonics of his early trap music to the way his hustler's tales motivated later rappers' come-ups, Jeezy, now 40, is easily one of the most influential MCs of the past two decades. In recent years, the bellowing Atlanta honcho has applied his O.G. status in different ways, from 2013's socially aware *Church in These Streets* to December's opulent *Pressure*. The latter's "American Dream," featuring Kendrick Lamar and J. Cole, was a hugely anticipated song that didn't disappoint. With Tee Grizzley, the young face of Detroit street rap. 18+. 8 p.m. \$38-\$138. 111 Fifth St. N., Minneapolis; 612-333-3422. —MICHAEL MADDEN

MONDAY 2.19

HAPPY HOUR + CONCERT FEATURING BEN KYLE OF ROMANTICA

Fundraiser for Cultivate International. Tickets include free beer. Tickets and more info at cultivateinternational.org/events. 6-9 p.m. Feb. 19; \$25. Surly Brewing Company, 520 Malcolm Ave. SE, Minneapolis; 763-999-4040.

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SATURDAY, FEBRUARY 17
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Fighting Words

What do you call a straight guy who sucks dick?



Dan Savage

My partner does phone sex work. A lot of the calls are from “straight” guys who ask to be “forced” to suck cock. (We assume the forced part is because they think there’s something wrong with being gay.) We’re wondering if there is a sex-positive word we should be using to describe these guys. If not, your readers should coin one, so all us straight dudes who love dick can take pride in our desires. Fill in the blank: “_____: a 100 percent straight guy who also loves sucking dick (and perhaps taking it in the ass).”

COCKSUCKERS NEED NOUN

The kink you describe already has a name—forced bi—and a forced bi scene usually goes something like this: A guy who would never, ever suck a cock because he’s totally straight gets down on his knees and sucks cocks on the orders of his female dominant. Since this totally straight guy sucks cock only to please a woman, there’s nothing gay and/or bi about all the cocks he puts in his mouth. It’s one very particular way in which male bisexuality is expressed—think of it as male bisexual desire after hetero fragility, gay panic, denial, religion, gender norms, and football get through kicking the shit out of it. Paradoxically, CNN, by the time a guy asks a woman to force him to suck a cock, he’s allowing himself to suck a cock and therefore no longer in denial. (And, yes, guys into forced bi are free to identify as straight—indeed, they have to keep identifying as straight, since identifying as bi would fatally undermine the transgression that makes their perfectly legitimate kink arousing.)

But what to call these guys?

Well, CNN, some people into BDSM call themselves “BDSMers.” But “forcedbi’ers” doesn’t trip quite so easily off the tongue—so maybe we go with “cocksuckers”? It’s an emasculating slur, one that straight-identified men throw around to get, um, a rise out of each other. (Call an out-and-over-it gay man a cocksucker, and all you’ll get in return is a “No shit.”) But while “You’re a cocksucker” may be fighting words for a straight guy, they’re highly

arousing ones for a straight-identified guy into forced bi.

I’m 27 years old and I’ve been married to my partner for two years. I’m facing a conundrum: A relative sexually abused me when I was younger. It happened a handful of times, and I’ve never told anyone other than my partner. I’m now struggling to decide not whether I should tell my parents (I should), but when. The abuse fucked me up in some ways, but I have been working through it with a therapist. The problem is my siblings and cousins have started having their own children, and seeing this relative—a member of my extended family—with their kids is dredging up a lot of uncomfortable memories. I see this relative frequently, as we all live in the area and get together as a family at least once a month. I don’t have children of my own yet, but my partner and I have already decided that this relative will never touch or hold the ones we do have. So do I tell my parents now? My extended family is tightly knit, and I fear the issues that sharing this secret will inevitably create. Am I starting unnecessary drama since I’m not even pregnant yet?

MY FAMILY KINDA SUCKS

Your kids may not yet exist, MFKS, but your young nieces, nephews, and cousins do—and your abuser has access to them. So the drama you fear creating isn’t unnecessary—it’s incredibly necessary. And since you’re planning to tell your parents eventually, the drama is inevitable. But let’s say you wait to tell your parents until you have children of your own—how will you feel if you learn, after the curtain goes up on this drama, that this relative had sexually abused another child in your family (or multiple children in your family, or children outside your family) in the weeks, months, or years between your decision to tell your parents and the moment you told them?

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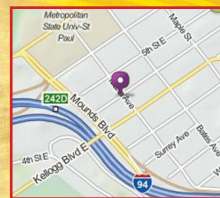


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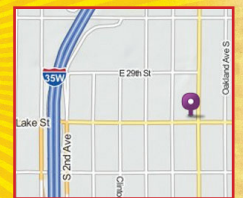
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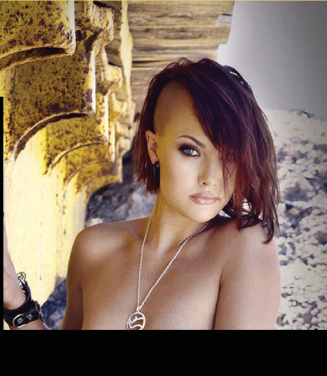


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BY BRENDAN EMMETT QUIGLEY

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B	R	E	A	K	U	P		A	N	N	E	T	T	E
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L	O	K	I		O	D	I	N		H	E	R	S	
F	R	E	S	C	O		S	O	N	I	C			
	C	A	S	A	S		T	R	U	T	H	S		
D	I	V	I	N	E	R	S		C	H	E	E	R	
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FREE WILL ASTROLOGY

>> By Rob Brezsny

♈ ARIES (March 21-April 19): At 12,388 feet, Mount Fuji is Japan's highest peak. If you're in good shape, you can reach the top in seven hours. The return trip can be done in half the time—if you're cautious. The loose rocks on the steep trail are more likely to knock you off your feet on the way down than on the way up. I suspect this is an apt metaphor for you in the coming weeks, Aries. Your necessary descent may be deceptively challenging. So make haste slowly! Your power animals are the rabbit and the snail.

♉ TAURUS (April 20-May 20): In 1903, Orville and Wilbur Wright made a few short jaunts through the air in a flying machine they called the Flyer. It was a germinal step in a process that ultimately led to your ability to travel 600 miles per hour while sitting in a chair 30,000 feet above the earth. Less than 66 years after the Wright Brothers' breakthrough, American astronauts landed a space capsule on the moon. They had with them a patch of fabric from the left wing of the Flyer. I expect that during the coming weeks, you will be climaxing a long-running process that deserves a comparable ritual. Revisit the early stages of the work that enabled you to be where you are now.

♊ GEMINI (May 21-June 20): In 2006, 5 percent of the world's astronomers gathered at an international conference and voted to demote Pluto from a planet to a "dwarf planet." Much of the world agreed to honor their declaration. Since then, though, there has arisen a campaign by equally authoritative astronomers to restore Pluto to full planet status. The crux of the issue is this: How shall we define the nature of a planet? But for the people of New Mexico, the question has been resolved. State legislators there formally voted to regard Pluto as a planet. They didn't accept the demotion. I encourage you to be inspired by their example, Gemini. Whenever there are good arguments from opposing sides about important matters, trust your gut feelings. Stand up for your preferred version of the story.

♊ CANCER (June 21-July 22): Ray Bradbury's dystopian bestseller *Fahrenheit 451* was among the most successful of the 27 novels he wrote. It won numerous awards and has been adopted into films, plays, and graphic novels. Bradbury wrote the original version of the story in nine days, using a typewriter he rented for 20 cents per hour. When his publisher urged him to double the manuscript's length, he spent another nine days doing so. According to my reading of the planetary configurations, you Cancerians now have a similar potential to be surprisingly efficient and economical as you work on an interesting creation or breakthrough—especially if you mix a lot of play and delight into your labors.

♊ LEO (July 23-Aug. 22): Poet Louise Glück has characterized herself as "afflicted with longing yet incapable of forming durable attachments." If there is anything in you that even partially fits that description, I have good news: In the coming weeks, you're likely to feel blessed by longing rather than afflicted by it. The foreseeable future will also be prime time for you to increase your motivation and capacity to form durable attachments. Take full advantage of this fertile grace period!

♊ VIRGO (Aug. 23-Sept. 22): In 2004, a man named Jerry Lynn tied a battery-operated alarm clock to a string and dangled it down a vent in his house. He was hoping that when the alarm sounded, he would get a sense of the best place to drill a hole in his wall to run a wire for his TV. But the knot he'd made wasn't perfect, and the clock slipped off and plunged into an inaccessible spot behind the wall. Then, every night for 13 years, the alarm rang for a minute. The battery was unusually strong! A few months ago, Lynn decided to end the mild but constant irritation. Calling on the help of duct specialists, he retrieved the persistent clock. With this story as your inspiration, and in accordance with astrological omens, I urge you Virgos to finally put an end to your equivalent of the maddening alarm clock. (Read the story: tinyurl.com/alarmclockmadness.)

♊ LIBRA (Sept. 23-Oct. 22): Was Napoléon Bonaparte an oppressor or a liberator? The answer is both. His work in the world hurt a lot of people and helped a lot of people. One of his more magnanimous escapades transpired in June 1796, when he and his naval forces invaded the island of Malta. During his six-day stay, he released political prisoners, abolished slavery, granted religious freedom to Jews, opened 15 schools, established the right to free speech, and shut down the Inquisition. What do his heroics have to do with you? I don't want to exaggerate, but I expect that you, too, now have the power to unleash a blizzard of benevolence in your sphere. Do it in your own style, of course, not Napoléon's.

♊ SCORPIO (Oct. 23-Nov. 21): "Trees that are slow to grow bear the best fruit," said French playwright Molière. I'm going to make that your motto for now, Scorpio. You have pursued a gradual, steady approach to ripening, and soon it will pay off in the form of big bright blooms. Congratulations on having the faith to keep plugging away in the dark! I applaud your determination to be dogged and persistent about following your intuition even though few people have appreciated what you were doing.

♊ SAGITTARIUS (Nov. 22-Dec. 21): The growth you can and should foster in the coming weeks will be stimulated by quirky and unexpected prods. To get you started, here are a few such prods. 1. What's your hidden or dormant talent, and what could you do to awaken and mobilize it? 2. What's something you're afraid of but might be able to turn into a resource? 3. If you were a different gender for a week, what would you do and what would your life be like? 4. Visualize a dream you'd like to have while you're asleep tonight. 5. If you could transform anything about yourself, what would it be? 6. Imagine you've won a free vacation to anywhere you want. Where would you go?

♊ CAPRICORN (Dec. 22-Jan. 19): You may think you have uncovered the truth, the whole truth, and nothing but the truth. But according to my analysis of the astrological omens, you're just a bit more than halfway there. In order to get the rest of the goods, you'll have to ignore your itch to be done with the search. You'll have to be unattached to being right and smart and authoritative. So please cultivate patience. Be expansive and magnanimous as you dig deeper. For best results, align yourself with poet Richard Siken's definition: "The truth is complicated. It's two-toned, multi-vocal, bittersweet."

♊ AQUARIUS (Jan. 20-Feb. 18): The posh magazine *Tatler* came up with a list of fashionable new names for parents who want to ensure their babies get a swanky start in life. Since you Aquarians are in a phase when you can generate good fortune by rebranding yourself or remaking your image, I figure you might be interested in using one of these monikers as a nickname or alias. At the very least, hearing them could whet your imagination to come up with your own ideas. Here are *Tatler*'s avant-garde names for girls: Czar-Czar, Debonaire, Estonia, Figgy, Gethsemane, Power, Queenie. Here are some boys' names: Barclay, Euripides, Gustav, Innsbruck, Ra, Uxorious, Wigbert, Zebedee.

♊ PISCES (Feb. 19-March 20): Now that you have finally paid off one of your debts to the past, you can start window-shopping for the future's best offers. The coming days will be a transition time as you vacate the power spot you've outgrown and ramble out to reconnoiter potential new power spots. So bid your crisp farewells to waning traditions, lost causes, ghostly temptations, and the deadweight of people's expectations. Then start preparing a vigorous first impression to present to promising allies out there in the frontier.

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